

INTERCHANGE

No. 3

A

WHITEHOUSE



ALVIN LUCIER
D. GALAS
O.R.A.

50p

INTERCHANGE NOW HAS A NEW LOCATION:

14 HARTLEY ST,
SEATON DELAVAL
WHITLEY BAY,
TYNE AND WEAR,
ENGLAND U.K.
NE25 0AA

Late in its release once again, Interchange has yet another new format and layout. This is due to the increase in information which I wanted to put in and generally better equipment for both layout and reproduction.

A new printing deal had to be arranged and thus quality may have dropped slightly. However I hope that the contents and presentation offset this factor.

This new format is to be maintained as Interchange is now able to print the magazine locally and cheaply (hence a negligible price increase).

Interchange is also able to offer this printing service to others so write if you are interested.

This issue has quite a large section devoted to the harsher end of music.

This is because it is both my main listening at this time and also there are some excellent releases available that are virtually unknown.

Hopefully there will be a few items of interest in this edition and in the updated contacts section.

Anyone wishing to contribute to the next issue please send information. All material is welcome. The next issue will hopefully include articles on: Hunting Lodge (who should have been in this issue—SORRY!), Gamelan Ensemble, Gogmagog, Mnemonists and Controlled Bleeding though this list is by no means finalized.

A special project is to be put together on H.P. Lovecraft the U.S. fantasy author. This is hopefully to consist of a booklet/biography and compilation cassette in special package and limited edition. Anyone wishing to be involved please get in touch. I am particularly keen to hear from anyone involved in the Cthulhu/Dagon cults.

There is no deadline for either project. Each will be issued when there is enough for it done.

CONTENTSWHITEHOUSE VOLUME

- 1: Editorial/products
- 2: Jan Marshall-Cutting Action
- 4: Broken Flag/Toll
- 5: Diamanda Galas article/interview
- 9: Un-Kommuniti article
- 10: Un-Kommuniti contd/ XX Committee
- 12: Whitehouse interview/article
- 18: Alvin Lucier article
- 22: Alvin Lucier contd/ Lovely Music
- 23: Lovely Music contd/ Mme Sadie
- 24: Esplendor Geometrico interview
- 26: O.R.A./P231

AMM VOLUME

- 1: O Yuki Conjate interview
- 3: Pornosect interview
- 5: Brides of Christ interview
- 7: The Generation Positive presents..
- 8: Dark Star article (by P. Harrison)
- 12: AMM interview
- 18: Contacts and reviews
- 24: A.R. Lawson "Poe Night"
- 28: Neoist Data Cell

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JAN MARSHALL, CUTTING—ACTION, MAY 1984.



JAN MARSHALL, CUTTING—ACTION, MAY 1984.

*In a moment remanisant from childhood memories past,
glimpses co-inciding with present futile dramas....*

*Linking tradagies, each betraying the other, and neither
making any real sense.*

SENSE?

*Sense is the only participation in a role already mapped
out to expectation.*

Create your own roles, expel. expectation, ignore confrontation....

Remember....recollect....and learn.

*Knowledge....a "knowing" of oneself is the assurance for
ultimate survival*

*But explanation....the pathway to knowledge for those who
want to learn must proceed,...inner sancturies now bought to
the surface.*

Lining up for the betrayal....waiting....

TRUTH?

*As a child sitting in lesssons of monotonous, meaningless facts....
irrelevant data spilling out from a detached chasm of supposed
reality....*

*fliction....our "caring minders" only aware until the arms reach four
and then they can disappear....crawl back into their materialistic....
safe....lifestyles. The clan is immune, caring not for its own....
protecting its own*

*An escape from their influence is not allowed....head down....1,2,3,
....a,b,c,....I needed to get away, but an excuse had
invented....oatered for....you will have your plausible escape....
neat and tidy....deep and red....*

*The silver steel traces an outline trough my taught flesh now naked
and bleeding....gaping....spilling....betraying....*

*Betraying the lines existance through depth....pain never surfaced,
never.*

*Just an indulgent fear of "a knowing"....the escape was always
oatered for....*

I got out of the classroom....

*But my escape never lasted....the "healing" always came to quick....
my body had had plenty of praatise at that....parental abuse....*

Fears past until this fear resurfaced....to strike inwards again.

*A fear now supposedly matured, a fear grown....the result of the
same persnal indifference....this time no excuses were needed.*

Call it "performance"....art....

It re-emerged for a third time when a crists called....

a period of recollection....and fear....

*a bad experience....I condemn myself guilty, without trial and
inflict my own self-punishment....inflicted injury suffices to
quell the mins resolution....break out,....break up....
an end to a beginning....*

*the injury grows as the need to satisfy a harming desires,
to harm....*

to hurt....

to feel....

To feel was proven fact that emotion still existed.

I test it....and test....test....test....test....

The last step seems to be suffocation

I fear suffocation....a minds conclusion.

*Jan Marshall, c/o Trent Polytechnic, Fine Art Dept. Bonnington Building,
Shakespeare Street, Nottingham, NG1 4BU.*

Broken Flag/TOLL

Broken Flag, together with the Come Org are probably one of the most well known and respected releasers of 'hard' music in the U.K.

In the past six months much confusion has been occurring over the actual status of B.F. with rumours of termination of the company abounding.

Happily however this is not the case although there have been many changes both in the availability of releases and musical direction. This piece gives an indication of these changes and an introduction to the new project TOLL.

The piece is compiled from letters received from Gary Mundy (an ex member of Ramleh and B.F. co-ordinator.)

"In Sept '84 all the B.F. tapes were deleted as we felt that it was time for a concentration of effort in the new project (TOLL) since the termination of the Ramleh project earlier in the year.

However as all the B.F. tapes are still in demand a few selected items have been released again" (See listing)

The next vinyl release is to be the first release of the Italian soundworker Giancarlo Toniutti called "La Mutazione". Toniutti party financed the release of this item himself due to financial problems at B.F. who describe his work as... "the most hauntingly evocative soundwork since M.B. gave up making music at the end of '83."

Obviously this is a product for those who enjoy B.F.'s less visceral works.

The main project however is TOLL.

It was formed around Oct '84 from the ashes of Ramleh and is a group of shifting membership consisting of a nucleus of two members plus contributors from around the world including Unkommuniti (U.K.); Controlled Bleeding (U.S.A.) and Pacific 231 (France), in an attempt to present new experimental music that is powerful and original-spontaneity being the key they use to work by.

The fruits of this labour are to be released in April '85. The OVERALL result, (and TOLL take the view that the release must be seen as one item rather than a collection of pieces) is to ensure that... "each track is vastly different to its neighbours in both recording, instrumentation and personnel as well as attempting to use both a musical and non-musical approach at the same time-sometimes allowing tunes and flowing melodies and pounding rhythm to dominate, whilst on other tracks allowing dissonant anti-rhythmic and non scanning lines

to predominate....it may lose a few of the more narrow-minded B.F. correspondents but should prove to be a true follow on from the works of '82-'84"

B.F. are also to maintain the high quality packaging of there items (check the M.B. lp for a superb color sleeve) and new tape releases will come in "unusual packaging".

The actual graphic content of the sleeves may well be extreme which has caused problems in the past, firstly from printers and secondly from distributors, BF2 (RAMLEH: "Libertarian Recordings") being banned by almost every U.K. distributor not because of the disembowelled body on the cover but because the bodies PENIS was clearly visible.

It is thus recommended that to be certain of obtaining these recordings, as well as information on the availability of other releases to write to:

GARY MUNDY, 59 CHAPEL VIEW, SOUTH CROYDON, SURREY, CR2 7LJ. ENGLAND U.K.



PRODUCTS AVAILABLE:

VINYL: BF4 RAMLEH "Hand of Glory e.p." £1.50
BF5 V/A: "Statement" comp incl Un-Kommuniti Ramleh and Pure £4.60

CASSETTES:

Cassettes are available of the first B.F. releases now deleted (though a few records-at high prices-are available to those that want them) they are:
BF4 "Nuengame" (a comp)
BF17M.B. "The Plain Truth" EACH £3.50

OTHERS

BF 18; M.B. "S.F.A.G." (two tapes) £3.50
BF 21: "Le Couperet" (Comp) £3.00
BF 30: Un-Kommuniti "Mindretch" £3.00
BF 31: "Trial By Ordeal" (comp) £3.50
BF 35: "Ex the Backlash" (comp) £3.50
BF 37: Ramleh "104 Weeks" (c60 best of) £2.50
BF 39: Controlled Bleeding "Distress Signals" (w. special pack) £3.00
BF 40 Ramleh "Awake" (6 c90tapes) (the complete Ramleh) £18.00

DIAMANDA GALAS

Born in August '65 Diamanda Galas is almost certainly the only woman working in the area of hard music.

Her sound is difficult to describe being both unique, and failing to fall into any recognized area of work—the nearest thing would be to imagine opera performed by a possessed person multiplied many times and then distorted by electronics. What does come over on hearing the records, seeing her perform and meeting her is the POWER and INTENSITY of her work, which is only found in a few groups such as Whitehouse, early S.P.K. or Test Dept. (whichever you find most stimulating)

The records themselves are very powerfull on their own ("Litanies.." in my opinion is one of the most powerfull records ever), but Galas is a multimedia worker and live her emotion and intensity really come through.

In recent performances with Test Dept. the two performers seemed to feed each other with energy for greater exertion.

Her music has been described as 'satanic' "...I can't ever perform at the Joseph Papp Theatre in N.Y. as they're convinced I'm in league with Satan, while in San Diego 'Satan's Punks' (a group of well-to-do white kids) have me as one of their idols. That's very sweet but somewhat unsettling...when people don't have complete understanding of themselves they tend to make simplifications that everyone else believes. People like Gurus. I'm not a Guru for anyone—not even myself"

Bought up in San Diego California, Galas began by playing piano. Her early performances, (at 14) being both Beethovens First Piano Concerto with the San Francisco Symphony and Fats Waller/Art Tatum jazz in VFW lodges with her father (a professor of Greek Myth. in San Diego) who played trombone and bass.

He didn't encourage her singing "...he is Greek Orthodox which has some very strict oodes for women—in Greece Bouzouki singers are prostitutes and he didn't want me to sing though now he regards my work as so abstract that it's not as bad as singing love songs with my tits hanging out—I don't think anyone would think of my music in terms of the sexuality of pop music.

"...I played some very free jazz and noticed that the most important instruments were the sax. and drums. The sax, when really played, is the closest thing to the human voice; and here were all these singers imitating the sax.

I got bored with all that—I wasn't interested in rock 'n' roll either."

I realized that the voice had a far greater potential than any other instrument and when I was in my early 20's I started doing solo performances with voice: mainly in mental institutions and a few clubs.

I'd turn my back on the audience and stand

silently for a while until I felt I had to make a sound—some of it was screeching and some was screaming various words.

"The patients liked it and wanted to do it too—I didn't really know what I was doing and so I couldn't show them how I did it."

Friends referred her to Polish avant-gardist Vinko Globokar as the only singer who could perform vocals to his work "Un jour comme un autre" (a day like any other) which, when she performed it, confused critics even more.....

"N.B.C. news called me 'the newest punk singer' while other reviews say I'm an opera singer who's decided to sing rock and roll music—I've sung all types of music pieces by people like Globokar have to have operatic technique but no opera singer could do it as you have to start singing like an opera singer and by the end of the piece you have to scream like an animal."

Rather than attempt to review her work in terms of sound I shall attempt to give a brief outline of some of the concepts behind her pieces with reference to specific items released on vinyl.

"The Litanies of Satan" (on 'Y' discs U.K.) is based upon a poem from Baudelaire's (often censored) 'Poems of Revolt' and emphasises the duality of systems with God catering to those with power and rights while Satan is the god of the intensely oppressed.



The other side of the l.p consists of 'Wild Women With Steakknives'-Galas' first and most autobiographical piece....

"People think that New York is the only place with violent lifestyles-I just ask them where Charlie Manson was born.It wasn't New York City....

"I think Wild Women With Steakknives is the most high energy performance possible for the human voice actually."

This piece has recently been extended from its original length of 15mins to 25 mins and has been revised and retitled 'Les Yeux Sans Sang' (Eyes Without Blood). As yet unreleased on vinyl it was premiered 1.6.84 as part of New York Philharmonics 'Horizons' festival.

"It's a pastiche of homicidal Love songs and is an exposition of what I call willfull schizophrenia.

"There are four mics and four speakers-one mic is connected to all four speakers, the other mics to one speaker each.

"Using the electronics of Richard Zvonar (who works as a contributor/engineer-similar to the arrangement between soloist and accompaniment) I can send sound very quickly to each part of the room and by differing reverb and echo as well as by changing the vibrato in my own voice I can build up textures of differing vibratos and thus an intensity of sound."

The piece is a particularly vicious Galas work consisting of rapid 'attacks' of sound and then silence before erupting again-it is also performed entirely without tape backing (an item used in 'Litanies..' hence its non performance).

Another piece 'Panoptikon' attempts to deal with the domination and demoralization of another human being, in this case a condemned man. It is partly inspired by convicted murder Jack Abbotts book 'In the Belly of the Beast' though the title comes from a plan submitted by philosopher Jeremy Bentham in the early nineteenth century which organized a prison in which a central tower holding the warders was surrounded by multiple tiers of cells so arranged that the warders could view the inmates but the inmates could neither see the warders or there fellow prisoners.

It has only one electronic sound source-a continuous pulse symbolizing the building, Galas recreating the torments of a decaying spirit which slowly builds up in intensity until the prisoner has a dialogue with his warders which slowly gets faster and faster, the phrases repeating while the whole sound becomes more and more complex and distorted.

This piece coupled with 'Tragouthia' was released in the U.S. by Metalangue records.

'Tragouthia'-its full title being 'Tragouthia Apo to Amina Exon Fomos' (Song from the blood of those murdered), refers to the graffiti symbol meaning 'he lives' which in turn refers to the Greek liberal leader

Gregori Lambrakis who was murdered by fascists after giving a speech on Greek unity. The piece is not solely dedicated to him but to all those murdered during the period of military dictatorship (1967-74) by the Greek Junta.

The sounds are based upon a tradition of the Maniates women, from whom Galas is



descended, in which after the death of a loved one killed in a vendetta or blood feud the women lament forcibly the death.

In the piece Galas multiplies this to a million dead and a million lamenters which progresses from lamentation to 'discussion' (still over lamenting) before finishing in a violent curse against the wrongdoers, swearing vengeance. Another intense piece live (though I felt the tracks on the Metalangue l.p. are weak and thus do not work as well as the earlier 'Y' lp.

The following interview was conducted the day after Diamanda Galas finished her two U.K. appearances in Feb '85 one of which being a joint performance with Test Dept.
Q: How would you explain your work to others?

A: My work is very postical but it is based on the basic perversion of the psychology-when Friedrich Nitsch is talking about "Beyond good and evil" and Baudelaire talks about good and evil and everyone saying good and evil/black and white/heaven and hell-all of this shows different sides of the same coin and Baudelaire especially expresses these things as being normal to the human spirit.

Q: As in De Sades work?

A: Yes. De Sade is a major influence. Not because of his perverse little writings but because he was able to justify, like any great writer the veracity of good and evil equally and as an artist you must have complete access to all aspects of your soul.

When you talk about evil you MUST talk about God-its the same thing. Thats what I hate about people like Nick Cave and Lydia Lunch and others who say "My work is about

evil. They're **LIING!** How can they possibly say that? If you are truly creating and truly finding it you don't know what it is or what it is about. Nitchie had all this figured out years ago and these asslickers talk about evil as if it was something they had just discovered yesterday—they probably haven't read De Lade. They see a picture of Justine being fucked in the ass and think that's it. The best films is *The Thing*, *Repulsion*, *Possession* and *Erasorhead* they all show pain and anguish at one with God and when you see God you see Satan and vice versa.

As someone who's a Greek, my fathers people are from Turkey and my mothers from Sparta I lay claim to ALL spirits."

Q: Can you explain a little more a phrase you used in an interview saying "This piece is not about rape, pestilence or the atomic bomb—I AM the atomic bomb?"

A: When I said "I am the atomic bomb" what I mean is, all these things happen on a microcosmic level as well as a macro—I do not think these things can be explained in a straightforward way.

Q: I must admit I rarely understand a word you say live or on record.

A: Well part of it has to do with the processing unfortunately, but some of it also has to do with the fact that the words are a medium for the emotion—I'm not doing music I'm doing a theatrical thing—a lot of people call my work operatic or ecstatic theatre.

All of these theatres, Schrei, Ish, Polish Laboratory Theatre and of course Opera and Greek Tragedy use the words

as a medium like a piece of meat is used to gain sustenance for the body activities.

Q: Why did you begin to use electronics?

A: It gives me a huge vocabulary to work with as an actor. When you take a phrase and put it through a delay of say 100 milli-seconds you give it totally new meaning.

The interface I use was specially designed for me and it has the capacity to do incredible quick changes of vocal modulation, pitch control, reverberation of the room ambience, delay etc.

I use up to four delay units, two harmonizers, selective equalisation and tape, but the more you use the nastier it gets, one fault with one cable and you're in trouble—but that's the risk you have to take.

You have to train your voice to go through electronics. I decided I must make myself a perfect human machine because when you are a perfect machine you are capable of infinite human emotion—it's not a question of going onstage and screaming, it's a question of using your voice like a laser, a drill saw, and then using electronics and breaking through them. What are electronics next to the human voice?

When you work with electronics or anything where you present yourself to an audience you must have 100% power and commitment—people like Mark Pauline... (INTERCHANGE NOTE: A U.S. performer who creates and destroys huge



robots and other items either with other robots or part of a home made arsenal. Blew most of his hand off in an explosives accident but still works on his machines and weapons.)

.....I love him-there are people who will sacrifice anything for their work and he is one of them.

A performance should be a sacrifice.

You don't do that by getting drunk or shooting drugs and then going on stage to show everyone how you feel. I'm not wanking off on stage-I don't do things that are self indulgent and stupid.

You have to convince people that what you are saying is important and the only way you can do that is by using the vocabulary of 1000-thats why I go into a thousand sounds and a thousand languages.

On the back of the last record the sleeve notes talk about "the actor of blood and the actor of nerves"-(Felix Emmels: "The Ecstatic Theatre" 1926).

The actor of nerves bases his work on the close observation of other individuals to create a finely drawn psychological piece-to be the actor of blood you need passion and thus a huge vocabulary.

You have to study all the time-I've swig all musics and have huge influences but I'm now beyond them and onto something new

Great performers will burn themselves to the ground for their work-when Maria Callas had forgotten how to sing she still tried to sing opera and destroyed her body to be able to do so.

The greatest performances have been under fire and thats how I feel when I Play. It's kill or be killed, vanquish or be vanquished-think of the Kamikazi pilot-their mission was to destroy themselves for their country, think of the Colosseum if you won you lived if you lost you died thats all there is to it.

If someone says thats a fascist point of view-yes it is-there is nothing communist about performance I'm afraid.

Q: So how do you feel about making records?

A: I hate making records but it is important to document your work and sound exists for sounds sake alone without the performance

I really hate working in the studio though. It is completely unnatural to me. 'Litanies' was recorded entirely on Scotch Whisky and 'Wild Women..' on amphetamines-I can't stand the studio at all but you can't record something like 'Litanies' live as it uses the multitracking so I had to go in.

Q: I thought the Metalangue lp was a lot weaker than 'Litanies'.

A: Oh its very weak I hate it.

It was a cheap lp. They asked me to make it in one day, they had no money but they are wonderful people and so I did it.

Its not so much a record more a postcard, it doesn't really capture the piece at all.

Actually I've recorded them again in Holland and I'm hoping to release it once I can get a great record co to do it.

Litanies I love though.

Q: A classic! Why was it deleted?

A: I don't know. I records are a piece of shit. I wasn't paid a cent for the lp, promotion performances or anything. And not only that everyone wants it and noone can get it!

Why isn't R/T rereleasing it? I don't know why R/T hurt me this way.

Q: You're now working with Test Dept. How did that come about?

A: A reporter lied to both of us and said to me "Test Dept are looking for you" and then called them up and said "You should call Diamanda-I think you two ought to meet".

So we met by complete chance.

I find them very 'pure'-the thing I look for when collaborating, and found in Test Dept is POWER and ENERGY.

They may be doing something different to me compositionally but it has power-they work very hard and produce some very good polyrhythms which really need to be heard in a dry space to be appreciated. I find this very interesting as I'm a person who uses mics as polyrhythmic tools. I've always wanted to work with a drum ensemble and now I've got one!

We are planning to make a record together but I don't know when it will be out.

Q: What other projects do you have?

A: There is the rerelease of Litanies which I shall definitely do, the live versions of Panoptikon and Tragouthia and the Test Dept thing.

There is also the track Eyss Without Blood which has yet to be recorded.

I'm also writing an opera based around Edgar Allen Poe's "Masque of the Red Death" and I'm in europe to look for both funding and contributors.

There's a lot of people I'd like to work with but they must have power. Some groups have interesting ideas but onstage they are a bunch of little willies.

I do Kamakazi music. Its the only music that interests me. I just hope all my work is honest and thats all I can say about it.

PRODUCTS:-

"The Litanies of Satan"-Y18 (Deleted)

"Diamanda Galas"-Metalangue 119

Contacts;

Diamanda Galas o/o Electroacoustic theatre Prods, 2425 First Ave, San Diego, CA 92101 USA

Metalangue-2639 Russell St, Berkley CA 94705 USA



THE UN-KOMMUNITI ARE PROPONENTS AND OPERATORS OF MUSICAL ALCHEMY. OUR CONTEMPT AND DISGUST FOR MOST EXISTING FORMS OF ART, MUSIC AND FILM PROPELS US WITH ATAXIC RELISH FOR ITS OVERTHROW AND ULTIMATE DESTRUCTION. WE ARE ENGAGED IN A NOISOME ATTEMPT TO VENTURE BEYOND WHICH THERE IS NONE, TO DESTROY THE SPECTACLE WITH TUMULTUOUS HIGH EXCITEMENT. OUR METHOD IS A TURBULENCE OF PASSIONS, IN FORM IT IS THE WORST OR BEST THAT CAN EXIST OR BE SUPPOSED, AND TO DWELL IN THE CONFUSION OF THAT EXISTENCE BEFORE IT IS REDUCED TO ORDER, TITLES LIKE "DESTRUCTURES", "KOLLIDERSKOPE" AND "SENSE OF UNMAKING" ARE POINTERS TO OUR DIRECTION. WE AIM FOR THE EMPYREAL, NOT IN THE SPACES KNOWN TO US, BUT BETWEEN THEM, CALM AND PRIMAL, OF NO DIMENSIONS AND TO US UNSEEN. SUBLIMINALS BEYOND THE WALL OF SLEEP AND SCEPTICISM TO THE EXTENT OF DENYING EVERYTHING.

STATEMENT '84.

The following information was compiled from letters by Tim Gane of Black Dwarf.

The Un-kommuniti are, to me, a natural development from our beginnings in spring '83 when we were a three piece playing totally spontaneous music.

Due to all of us being non musicians, with the exception that I can play a little guitar, the results were variable ranging from excellent to dire.

We now have a different approach in that we now record sound on sound to achieve our music.

By the layering of a whole range of sounds; often unrelated in that I'm not sure of what sounds I overdub onto; we may achieve a whole that is confusing or disorientating but may result in a whole new musical structure emerging which was totally unplanned and thus as much of a surprise to us as it is to the listener of the finished product.

This is very similar to the old alchemists, who were trying to break down existing things into their base components and, more by luck than skill, end up with a whole new structure.

This explains both the terms "deconstruct" and "to us unseen".

Often we take tapes that are of TOTAL contrast to each other and place them together and this together with all the overlaying that goes on will hopefully result in something of worth if only for a few fleeting moments.

Thus the overall sound is still spontaneous to a great extent, and I feel that that is far better than for us than it would be to deliberately set out to compose a piece.

Where the statement says "to venture beyond which there is none" I don't necessarily mean to be as overtly 'extreme' as possible, but rather to create something which the consciously made musical form, with all its technicalities and constants cannot hope to be, and as we attempt for the unconscious musical form the results can be 'the worst or best that can exist or be supposed'.

I don't think we have achieved anything near this ideal—perhaps the nearest thing to what we are trying to do is on "Dhol Chants"—side two in particular.

To me the fear (or whatever) of suggestion is much more potent than any other effect or gimmick as it relies on the recipient using his own imagination.

Personally as regards 'influences' I find the atmospheres of H.P. Lovecraft and the paintings of Francis Bacon whose work has an indescribable quality that strikes a chord with me—perhaps most relevant to our work at the moment.

I also like the theoretical actions of the nihilist thinkers and visionaries such as Max Stirner and Sergei Nechaev.

Recently the Lovecraft influence has resulted in a lot of titles of pieces being lifted from his texts, especially

on "Dhol Chants". I see this now as probably being a mistake in a sense that some people may see this as plagiarising his work for the sake of some trendy references to death/gothicism etc

This was not the case, Lovecraft does influence the work in that the atmospheres portrayed in his books are similar to those that we would like to evoke (to an extent!), and secondly from a more practical point of view the pieces done do not have titles when they are recorded and thus it happens that I choose titles from those who influence the work and seem suited to the piece—in retrospect I feel that some of the choices were too obvious.

Un Kommuniti—"Dhol Chants" ©6U (UBW014)

Most of the pieces on this tape, by their very nature of the recording are dense sounding with heavily echoed tapes and vocals but generally have an overriding rhythmic base whether it be the more commercial sounding 'Winter Overkill' with its almost heavy disco style foundation on the harsher sounds of 'Y u do as we Say' with its low throb/bum and graphic Equalized (?) feedback. Points of intensity are reached by the sparser use of the electronics for example 'Clavis Alchimiae' uses synth feedback pitches combined with vocals/synth squeals which are similar to the style of Ramlah.

However there are periods where the recording technique falls apart—for example 'Ataxia High Excitement' opens intensely enough but then cuts to a more tonal section and then again to a more rhythmic part without really 'doing' anything to warrant it while 'Liber Ivonis' although an interesting mixture of synth noise and sections from classical music is too long and fails to sustain interest.

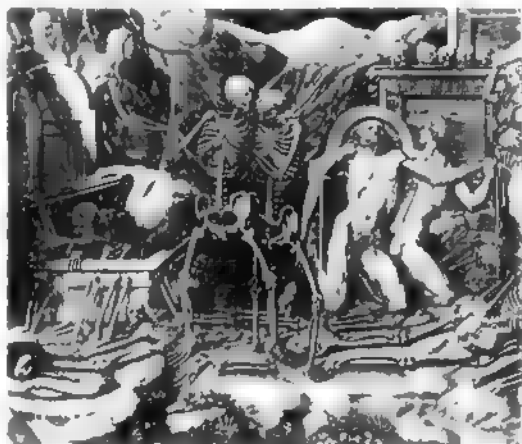
But these points are more than outweighed by some of the excellent sounds on this cassette and is felt by many, to be the finest of the Un Kommuniti prolific output.

It is also excellent value at only £1.00 plus postage.

Unkommuniti EP (3 track 7" 33) CFC/Bdbg1

Brutality of Fact is a (better) version of 'Empyrean' and consists of a rhythmic, generator type of backing with additions from clanking metal, radio music and other miscellaneous noises. The effect is similar to that achieved by the sounds from the film 'Eraserhead' and generates a Surreal foreboding atmosphere.

Side two however is weaker the first piece being a soundtrack piece which just doesn't stand up its own being less dense and a little to 'musical' for my liking with its two tracks of guitar (one 'played' the other more viciously treated). The second piece uses the guitar again—this time rubbed etc over a denser backdrop that makes the whole piece work a lot better—though again I think the piece works better as a 'soundtrack' type of piece which makes it good late night music.



For information on this tape, the a.p. (which incidentally costs £1.25 plus postage) and other Un Kommuniti releases contact BLACK DWARF, 108 Beccles Drive, Barking, Essex, ENGLAND I.K.

XX COMMITTEE

The XX Committee consists of two members, Scott Foust and Chris Scarpino and was formed in 1980 when both were students at the University of Pittsburgh (each majoring in Philosophy.)

They are working in the areas of 'new' and 're-organised' sound rather than the use of instruments in a conventional way....SCOTT: "Influences are hard to list, I like many kinds of music, though Chris likes mainly ambient music we've both listened to all kinds of 'underground' records and tapes though.

XX is still very much a studio group for a number of reasons:

SCOTT: "We haven't done any performances

mainly because we don't have the proper equipment to do a good job live without compromising the sound to a great degree, and that the closest place we could reasonably play is about 300 miles away.

We are however working on a new project which will consist of a live recording and video documents of some pieces recorded for 4 to 8 tympani drums bass and synth. Chris is designing a stage set for the piece and what with that and the work on the actual music (composing, teaching it to drummers and the rental of the drums) we have put all other projects on hold until completion which we hope will be May '85. We have however got half of our next lp (to be entitled "Disrupted View") recorded though as yet we have not got a label to

release it so if anyone does wish to release any of our projects please get in touch.

Although the XX Committee is our main project both of us have other things to keep us very busy (BESIDES being on full time low paid jobs!)

For my part, I play guitar and sing in a full-ish negative rock band called "The Story of Failure", releasing a 7" E.P. on Swill Radio Records titled "Negative Forfillment on the '83 Spitting Circuit" as well as just finishing an l.p. called "The Stink Possibility" which we are trying to get put out.

I am also working with Rick Vrabie, who has been doing electronic music since the early seventies, on a project called Anschluss. We have just about finished an p. called "The Pathetic Nature of Effort" which is a sort of musique concret (again we're looking for a label to release it).

Other projects include a band called "Traits" with Rick Sabins (of 4 Japanese) and a band called "Crack" with Shawn Rager

Chris is trying to get a patent on a transmission that he has designed himself

Any labels interested in any of the recordings please get in touch. We are also both interested in buying electronic l.p.s or cassettes of English or European bands so if you can help in that area please get in touch with a product list."

XX COMMITTEE RELEASES:

1. "Steel Negro Music"-c60 on Arph cass. label from San Francisco.
2. "Network"-l.p. on Thermidor Records (also from San Francisco).
3. Various pieces on some Swedish cass. comps-to be released.

CONTACT: XX COMMITTEE, 1512 GOUCHER ST.,
JOHNSTOWN, PA. 15905. U.S.A.



XX Committee-Network lp (Thermidor T15)

This has a collection of rhythmic tracks in the rough area of work as Esplendor Geometrico or Test Dept. but exploited in a different way. Whilst the aforementioned create polyrhythmic work XX Committee alter the treatments applied to the rhythm which enables them to have quite basic rhythms which are subtly altered. In particular there are some interesting resonant characteristics brought out by the treatments and subtle transitions (using treatments only) transforming acoustic sources (I think) to more electronic sounds. (This is particularly noticeable on a track on side 1 which with superficial listening sounds like a loop). The track also indicates that the l.p. is one to be listened to carefully and at high volumes strange bass resonances are brought out of the mix. The tracks also have backing in the form of drones which appear to be made of a dense mix of various synths/guitars (there are no vocal tapes used) which after being built up into a 'single' sound are then pulsed in time with the rhythm. (For those interested in the drones themselves there are four shortish tracks consisting solely of these which are alleigned to the more quiet parts of Soviet France releases)

Overall then a challenging l.p. and unique sound-lovers of E.G. Test Dept, Soviet France and perhaps some of the more ambient noiseworks of M.B. etc. would probably find it of great interest. Being Thermidor product it should be fairly readily available from most importers.

XX Committee-Steel Negro Music c60 (ARPH 1)
Recorded between Feb '81 and Sept '82
this tape is a collection of earlier-and, with the admittance of the group, more derivative, work.

The pieces are based around a drum machine rhythm (echoed or flanged) for the most part overlaid with basslines or other rhythms which achieved an overall effect similar to Cabaret Voltaire's 'Eddies Out' 12". For me these pieces were of less interest than the others which were less rhythmic, as in drum machines, and more droning (again there are two pieces consisting entirely of these drones). These pieces fall somewhere between the more derivative work on the tape and the lp consisting of simply echoed percussion and many layers of treated/synth tones.

WHITEHOUSE

"The listeners of these records will always enjoy the most intense reactions of all. Because they are the most repulsive records ever recorded."

The work of Come Organisation and its major artist Whitehouse have always been viewed with some confusion the public in many cases being unable to accept the extreme noiseworks presented or the lyrics which have been sized as sexist, racist etc. The cover artwork and entire vinyl contents of many records have been banned from various outlets worldwide but W'house still maintain a large and devoted following particularly in the U.S.A.

This article is to hopefully give some insight into the Come Org and provide a sort of history of its activities up to and including the release of the tenth W'house album "Great White Death."

The interview was conducted with William Bennet of W'house over the period Nov 84-March 85.



Q: How does Come/Come Org and W'house all link?

A: Come was formed and the record label was started to release their records for them.

Whitehouse came along just as the Come double lp was to be released but it wasn't considered good enough quality and I personally decided that the Come stuff was a bit passé.

It was also at that time that bands such as T.G./Cab Voltaire, who were once interesting, were starting to get into disco and that so pissed me off that I thought it was time to go and take it to its logical conclusion.

That was how W'house started and the stuff that W'house did was my taste in music at that time. It was a quantum leap.

Q: The early Come stuff was backward vocals and guitars so W'house was totally different.

A: Come was just the state of the art at that time. I was doing that and then suddenly there is a whole new spectrum of possibilities—there's no point in gradually building up there—just leap in at the deep end....we haven't looked back since then.

Q: The lyrics of the early, and all, W'house releases appear to be orientated to annoy as many people as possible.

A: It is not really done to annoy people—because we do what we do for the enjoyment of it and I don't really care if people react to it but it's certainly not meant to offend and if it's done for anyone it's done for the people who enjoy it.

Q: It's a very minority taste.

A: Minority to who? The numbers are irrelevant really. Each album certainly sold more than 500—most of the W'house lps sold 800-900 while a couple sold in the region of 1,500. "The Second Coming" sold 1,600 and "Pur Ilse Koch" sold 1,500.

That said they were all deleted after the second edition or so and they are all very scarce now—I could easily sell a few hundred more copies of each if they were available.

Q: The covers being mainly Peter Kurten?

A: They were Peter Kurten in the second editions but had special sleeves in the first.

"Sector as a cover was really badly banned in Japan because the Japanese can take anything except the sight of human genitalia—it just goes right against the grain over there.

I saw a guy with a felt pen blacking out the offending item at the exporters.

Q: So a large amount sells abroad?

A: A very small amount gets sold in the U.K.

5% at most, a lot goes to the U.S.

British distributors are very orthodox—and that's a kind way of putting it!—and it's not just W'house any shape or form of this type of music is frowned upon.

They'll take anything if it has a beat to it—if it hasn't then it is unacceptable.

I've always said that if we had a drum machine or Malcolm McLaren disco beat going through it and all the lyrics sung then people would forgive you for all your little 'discrepancies'—they'll listen to ANYTHING if it has a beat to it.

T.G. got away with a lot because it was commercial electronic music. It was a lot more risque with regards to Nazi imagery and that sort of thing....(Interchange note: take a look at the caravans and skulls on the cover for the 'Subhuman' 7")...bands like Joy Division—virtually every aspect of presentation has something to do with that.

Q: W'house aren't particularly subtle.

A: I think W'house are very subtle in that way, in fact far more ambiguous than T.G.

or Factory.

Q: Dedicating lps to Ilse Koch?

A: It wasn't dedicated to her it was called "For Ilse Koch". You can read it as you want. That's what I'm saying.

People will see things through blinkers if it has a disco beat-look at Death in June-they are FAR worse than any of the groups we've mentioned for this sort of thing-far worse and yet the guy works in Rough Trade!

Q: So you think that the absence of distribution by R/T is due to the lack of rhythm?

A: It's easy to simplify but it is such a major factor that it is almost the case.

In the beginning when I was taking records to R/T they'd put them on the turntable and from about 1.30 their big hang up wasn't so much the so called fascist imagery it was the so called sexist imagery. The first N.W.W. record was banned because of its cover.

Now is anyone going to tell me that R/T haven't handled records with imagery worse than the first N.W.W. lp?

Now what is the other difference between our etaff and the rest of the pack- nothing other than it is 'uncommercial' and not rock 'n' roll.

Q: I think a lot of people are worried about the fascination with murderers and such like.

A: Sure people are worried about it but that is another thing. What I'm saying is that, and I'm not necessarily complaining, is that there is a far greater discrimination of avant-garde groups than rock 'n' roll bands.

There was somebody in the U.S. who said after one of our shows that he thought W'house were "John Cage for the masses"-it is slightly insulting but I couldn't think up a good enough argument to refute him.

Q: So do you see W'house as popularising the avant-garde?

A: It does in a way but there is no cross-over at all-theres a lot of people who listen to W'house who wouldn't dream of listening to the avant-garde.

Q: Do you see yourself lining up with people such as Alvin Lucier in terms of uncommercial sounds?

A: No-because it IS uncommercial.

As far as avant-garde electronic music is concerned W'house must be the most commercial group around for the simple reason that we cater for the subjects that cause the most interest.

Most groups talk about 'we love you baby' and 'rock 'n' roll tonight' which is bland and yet people buy the "News of the World" (a Sunday paper) for the violence and sex-and these are the subjects we cater for.

If we weren't doing that type of thing I think W'house sales would go down. The people who like our music are very faithful because they really do like the music.



We are banned from two distributors in Europe, Caroline and R/T but not in the U.S. but the bans did not affect our sales.

Q: When did these bans come into force?

A: Both came into force after "Right to Kill" but for different reasons.

R/T for an article which appeared in the Belgian magazine Force Mental which was presented to them and Caroline for the contents of the album, which I can understand and sympathise with them for.

On R/T I cant. Firstly for the hypocrisy of the article I wrote as the piece was a parody of the genre; particularly in the context of my always outspoken beliefs as far as being against censorship in every form and for all civil freedoms in general, and secondly because the articles were one of a series of three I

wrote, the other being a communist and an anarchist statements, of which neither were printed so the trilogy is incomplete.

Thus the article is riddled with inaccuracies and one sided. (INTERCHANGE NOTE: Force Mental 10 also covers this article and W'house in general and claim that the piece printed was the only one submitted and was also for an overall feature titled "The New Right". As the piece and the above statements totally conflict the reader should compare the two and make up their own mind)

At the same time in the U.K. claimed that we were members of the National Front quoting the Force Mental article as "proof" and pointing out that we shared the same address as the 'League of St. George' a right wing group which was true only in so far as it was a mailing address.

R/T added two and two together to make five even though City Limits mag did an investigation and concluded that there was no connection between us and the League; it was just a nasty coincidence

However that doesn't annoy me-I can't demand that people distribute our records, but I am annoyed with the hypocrisy.

Thankfully our other distributors just took more copies so it was R/T who lost out in the end.

The other distributors have never complained over the contents or covers.

Q: You see W'house as a libertarian group?

A: Certainly-we expand the parameters of what you can do-I'm not a campaigner but I am strongly in favour of widening peoples freedoms when they can be had and I think that without the W'house records the range of records you would be able to buy would be smaller.

Q: I agree. I think labels like Broken Flag would not have had as much success as they have unless W'house had done what they did.

How do you feel about other groups such as Ramleh etc.

A: My only criticism of them is that I think their products are not of the standard necessary and that a lot of groups have no conviction and love of the music.

That's why I think a lot of groups 'sell out'. They make interesting records early on but by their true tastes manifest themselves after the third or fourth LP-drums, disco, Velvet Underground etc.

W'house are completely sincere about their work-it doesn't matter about the music-certainly for my part, other members of the band and those associated with the Come Org its for the fun and the money-which often goes hand in hand.

There's no social significance beyond that.

I play this type of music because it's my favorite type of music both in terms of the music and lyrics. It's just my own personal taste.

A lot of people have erroneous views of us-theres the myths of facism which are thankfully far rarer, theres also the myth that every LP is packed with Jews, death concentration camps etc. If you look at the LPs two of the ten are dedicated to murderers with only the title tracks having anything to do with the subject in question-the only lyrics with blood in them are on Right to Kill-we've NEVER to my knowledge used a concentration camp picture. I think there was also only one picture showing a dead body in any great detail and that was a poster for a performance.

But if you ask people what we are about they will say..."oh, dead bodies, corpses, concentration camps etc ..."

It really shows to me just how powerful the image of the group has been.

I think this sort of music sorts the man from the boys-the acid test. If you can accept W'house you can accept anyone whereas other types of music doesn't sieve out the shit.



I don't want to keep harping on about T.G. but some of their music was so insipid-and you'd just get all the Kings Road trendies and sycophants turning up.

You wouldn't get that with us as we have that process of getting rid of undesirables it works like magic.

Q: So have the shows generally been attended by a hard core following?

A: Every show has been different in terms of venue and audience size. The contrast was very wide in the U.S. we played clubs, halls, or studio type places and the numbers ranged from 30-500. It's every type of situation and reaction imaginable



The guys on the door had locked them out and when they finally broke in, there must have been about 30 of them, they swarmed around swiping anyone—there were a lot of injuries caused by flying glass—Steve (of V.W.W.) had about 50 splinters pulled out of his wrist and there were more glasses being thrown out of a window.

As the police were running around I went to Kevin to get the Wasp and things put in a bag ready to make a fast getaway though I didn't think we had any chance of doing that.

Anyway I said to Kevin 'Lets go' and we walked through all the police like we were invisible men! We walked to the tube and even then we thought something was wrong—I mean we were the perpetrators and I had a huge whip sticking out of my pocket. We were sure they were going to be round in a few hours after getting our names and addresses out of the others but nothing happened at all.

I phoned around the next morning and found that a few had been arrested and put in jail—Dave Manavesh was and so was Glen Michael Wallis. Both for doing nothing.

Q: I've only ever seen one W'house performance and it seemed to me all the trouble was caused by you.

A: Well—I don't cause so much trouble—usually Phillip causes all the trouble.

There would be a few U.D.A. guys who came to a few shows and they used to liven things up by lobbing a few glasses over our heads (not at us—they were nice guys).

Phillip used to line up a row of glasses as ammunition and then when the U.D.A. showed started Phillip would return the compliment and then of course things would start to get out of control and everyone would end up throwing them.

That's what happened at the Roebuck.

Everyone was having a great time and the customers in the pub downstairs were having hysterics but the manager thought his licence would be in jeopardy if it continued and so called the police.

The only time I have ever had any trouble was at the Newcastle performance—I've been in the thick of it a lot of times but that was the first, and only, time that I've suffered 'ill effects'.

It was a very strange show—the place was strange the audience was strange—being in the middle of Newcastle but also in the middle of nowhere. You're in a 12th century building and it feels like it.

Q: One of the people there thought that by the trouble breaking out W'house had broken the line between the restrained, or threat of aggression of the vinyl and the actual reality and thus by the trouble breaking out W'house failed.

Q: Did you get to the bible belt of the U.S.?

A: Unfortunately we never got to the deep south. The only trouble we've had over religion was in Lincoln. There were a lot of acoustic guitar singers and Christians in their places across the road,

and they heard the racket from across the road and this woman came over with her bible.

She was so shocked that she came up to the stage and I was carrying on with the show and suddenly saw this woman coming through the crowd like the parting of the Red Sea, and she held up her bible to me as if I was Dracula-like 'keep away'.

I held a microphone stand in the form of a gigantic cross to contradict what she was doing and then she went hysterical and ran out.

Five minutes later the police turned up and stopped the show and I thought we were going to get into big trouble over it but luckily everyone dispersed quietly and the police were happy as long as we didn't continue playing.

One of the GOOD things regarding having little press in Britain and not really selling records in your home country is that you can carry on unmolested but still enjoy infamy/success in Europe and the U.S.

There's no doubt about it if W'house was in the full limelight you could get a lot of stick.

If you're going to get into trouble get into trouble abroad because there you are just a tourist and have licence to get away with more. At home there's a lot to lose.

Q: So would you say that your shows abroad have had more trouble and more police problems with them?

A: Mainly enough there have only been a few times when the police have broken up a performance and then not very aggressively.

The worst trouble we've had was with the police in London at the Roebuck pub but that was hilarious.

There must have been about 30 police at the pub swarming about.

A: Well—who was at the show? Everyone left after 5 minutes. It was hilarious.

How 'acceptable' W'house is in any form to the public is a question for the public themselves to be concerned with.

I've always said that offending people was never part of the exercise.

What their reactions are are their problem.

Funnily enough we did a show in Paris in which I was doing a lot worse—I was doing the most outrageous things to a lot of people—slapping them 'indecent assault' just for the crack of it, but the people acted like corpses.

In Germany they'll react if you order them in a loud voice but in Britain they'll either hit you or tell you to piss off.

If you use violence in the U.K. the reaction is always very swift and violent.

I don't do so much now—since the last U.S. tour there has been far more of a dividing line between the group and the audience. I count myself as being in a very fortunate position. Who else could do exactly as they want and get away with it?

Q: You've never used video or slide in your work though?

A: No—never. It's too tame. That type of thing detracts from your force—its very laid back and 60's to do that type of thing whereas we are more upfront.

I mean it doesn't interest me to see any group grovelling around with effects pedals with a few slides in the background. Even if the records work well, on any level, that type of thing won't work live.

N.W.W. I can't imagine as a live group though it'll be interesting when they do play.

S.P.K. you could call a live group more than many others. At least a few sparks flew!

You need something dynamic. That's what you want. In the U.S. they love the shows. They want an encore!

We used to do one long piece but now we do separate pieces with a break between them. It sounds very strange to hear applause use between numbers.

I mean it's one thing to go and see a pop band and for them to play a number and everyone say "Oh our favorite number" but there is something bizarre about having an ocean of white noise being inflicted upon you with people shouting obscene lyrics and at the end of that hearing applause.

It seems to me to be surrealistic.

Q: What was the idea behind the "Try and be Gratefull" video?

A: "Try and be gratefull" is a live video and is really only for the American market.

All our videos will now be done specifically for the American market and will probably be only live actions.

Q: The video has a huge amount of camera shake. Is this deliberate?

A: "The effect of "Try and be gratefull" was to attempt to produce something that was to be dramatic and unsettling when viewed.

Q: I gather that some of the Production films were shown at performances. What is/was the link between them and Come Org?

A: They were shown because they were of the right attitude and complimented our work. The links between Come Org and Production proper are very small—they helped to produce two or three Kata. They didn't have anything to do with the actual pressing of the albums or of the music.

Q: What happened, or rather didn't happen at the Equinox event?

A: The Equinox event was organised by Mary Dowd.

The album "Right to Kill" was released a few months earlier than the Equinox and a few days before the actual event Mary Dowd heard her name mentioned on the song "Tit Pulp" sung by Phillip Best on the album.

Thus she decided to ban us from the gig which as it turned out didn't disappoint me in the least.

Q: Is there now a W'house core? Early on Glenn Michael Wallis and Steve Stapleton had performed as part of W'house.

A: Early on it was a case of getting a good lineup for live actions—its not an ability to play a wisp for 1/2 hr—yehes got to be a positive contact.

For Steve S. and Genn M. W. it wasn't really there scene and W'house live really needed people with convictions to make it work.

Phillip Best was recording under the name Consumer Electronics and Kevin Tomkin was recording under the name Sutcliffe Jugend.

Both, obviously, stopped recording under those names when they joined W'house.

With Kevin in particular he shares the convictions—some of the S.J. stuff was inspirational. We do a lot of S.J. numbers.

It is eminently possible that a retrospective S.J. album may be issued sometime in '85.

Q: Do you think that in 10 years W'house will be tame stuff?

A: I'd like to think so but there is such a regressive tendency in music—there seems to be a sucking back into the past rather than a move forward.

The next vinyl release is to be on DOM discs Germany and is to consist of Live Action 1 recorded in London. It is to be issued in an edition of 350 copies.

Interchange will have 10 copies of this release available at £6.00 each plus postage.

Alternatively write to DOM at AM KALKOFEN 6,519 STOLBERG WEST GERMANY for details.

WHITEHOUSE PRODUCTS-COME ORG

(All deleted unless otherwise marked)

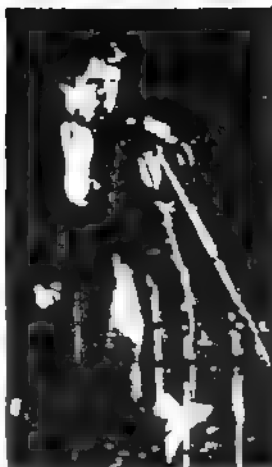
- WDC881004 "Birthdeath Experience"
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- WDC881013 "Buchenwald"
- WDC881017 "New Britain"
- WDC881027 "Psychopathia Sexualis"
- WDC881028 "Right to Kill"
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contacts, reviews.

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ALVIN LUCIER

"It is no exaggeration to say that Lucier is one of our most important composers, that he has revolutionized our concept of music, that he has created one of the most complex 'performer-performed-listener' in existence."

Sondheim—"The Hartford Advocate"

It is almost certain that Alvin Lucier is one of avant-garde's 'unsung heroes', composing music since the early '60's, resulting in eight pieces of his work being released as vinyl and performing in the U.S., Canada, France, Sweden, France, Switzerland and Italy, with a Europe visit set for March 85, he is still virtually unknown this side of the Atlantic his records selling (worldwide) "approximately 1000 in the last two or three years"

His compositions lie on the borderline between science and art and although Lucier admits the scientific influences "being more interested in the idea than the sound" he regards himself as "an old fashioned artist... like a 19th century landscape artist"

His pieces show a preoccupation with three main phenomena SPACE: how a sound moves through it, how it can be twisted and turned in space, the effect of placing obstacles in the path of soundwaves—the emphasis being on using the natural properties of the wave itself rather than electronic switching or panning, secondly FINE TUNING: what happens when closely tuned soundwaves hit each other, and the limits of tuning itself and RESONANCE: how a sound is altered by the room it is played in.

Special thanks must go to Alvin Lucier himself for answering my questions and Sue Latham of Lovely Music who furnished much information on him for me. Thanks also to Dave Minshall who tracked down a long Lucier article for me.

Alvin Lucier was born in 1931 in Nashua, New Hampshire—after studying at Yale and the Brandeis University (also obtaining a scholarship which took him to Italy for two years) he returned to Brandeis in 1962 where he acted as choral director for seven years.

Originally he began by writing Neo-classical music "...I was winning prizes for that sort of thing"... but in the early '60s came into contact with the work of John Cage "...A strong artist comes by you like a comet and influences your field of gravity..." who encouraged him to experiment saying "...It doesn't matter if it works, you have to try it"

One of his early pieces was "Action Music for Piano" in which the notation is for the performer's physical gestures but it was not until 1965 that his first major piece was created namely "Music for the solo Performer".

The idea is simple:

A person is asked to sit in a chair and have electrodes attached to the scalp.

The electrodes measure the electrical activity of the brain and convert the signals to electrical current which is then boosted by an amplifier and fed out to speakers which vibrate according to the amount of current the receive.

Scattered in front and on top of these speakers are various percussion instruments which due to the vibration of the speaker cone and thus the air around it are vibrated to create sound. For example a speaker may have a pingpong ball suspended by thread in front of it—the speaker may then vibrate the ping pong ball against a drum or cymbal to create sound. By switching the speakers through which the signal is sent so the instrumentation can be altered.

As an lp. the sounds created range from a knocking sound with 'random' clatterings to steady beats—the overall sound being somewhat sparse and restful.

The piece is based upon a scientific experiment carried out by an Air Force physician to attempt to develop a way in which a paralyzed man could communicate using alpha waves but although based upon the experiment Lucier sees the piece as artistic in that he chooses the instruments and positioning of the percussion "...It's funny, I may call a physicist up about something and they usually talk to me but I don't understand what they're saying. I work intuitively."

The piece is also a paradox due to the decision to use alpha waves to drive the speakers as alpha waves work best when the subject is NOT consciously thinking about a subject "...You must perform without physically performing—you must not intend to do anything so that the alpha waves get stronger".



The theme of communication and the importance of the space in which the piece is performed continued for several more compositions a major work being *VESPERS* (1968) in which there was a strong performance aspect.

In this piece, named because the piece is performed in darkness and suggesting a ritual being carried out as well as a dedication to the common bat of North America of the family *Vesperfiliidae*, is concerned with echoes in space.

Small devices called *SONDOL's* (SONAR DOLphins) are placed in the room and produce a series of clicks or pulses (similar to those used by bats to locate themselves in relation to objects)-these can be adjusted to achieve various effects for example if the pulse speed is adjusted so that the echoes alternate with the original pulses solid objects appear to 'emit sound' by giving the appearance of vibrating.

Performers are asked to make their way to predetermined spots in the space using the pulses and echoes to locate themselves and assist in carrying out the task-because each space is different for each performance the score must include, to a large extent, the space itself.

This makes notation extremely difficult-the only thing Lucier can do in his score is explain the works in terms of aims and physical movement; the participants must learn to consciously listen to what they normally hear unconsciously this underlining Luciers point that sound exists as waves in motion.

By writing the music on paper the composer has treated the sound as two-dimensional...

"where you go from right to left-beginning to end. Harmony and counterpoint. is a way to imitate depth but that is an illusion like a painting. I'm not content with a two dimensional sound-it works for me when the sound leaves the instrument and really goes out into space."

The next major work explored the characteristics of resonance in a space and is called 'I am sitting in a room'.

In this piece the following text is read:

"I am sitting in a room different from the one you are in now. I am recording the sound of my speaking voice and I am going to play it back into the room again and again until the resonant frequencies of the room reinforce themselves so that any semblance of my speech with perhaps the exception of rhythm is destroyed. What you will hear then are the natural resonant frequencies of the room articulated by speech"

Put another way-imagine reading a text in an echoey room and recording it. when the tape is played you also hear the echoes. Record the tape being played in the same room and you have two sets of echoes but still the one voice.

The reverbs occur when the sound of the spoken word has a wavelength equal to one of the rooms dimensions. As the process continues the reverbs become reinforced drowning out the original voice until the words are unrecognizable.... "It's like the bat piece, I didn't want it to have too much interest about semantically" (semantics refer to the meaning in language and the connotations of words)

To a person listening the piece moves slowly and subtly, the 10. containing 32 stages of the experiment,..."I don't know what the limit would be-I would like to do a very long version of the piece."

Listening to it in its entirety-people have called Luciers work unlistenable-I disagree-it IS listenable if the listener pays full attention to the piece-the actual structure of the piece remains long after the words have become submerged the sounds being generally quiet almost singing tones rising and falling, perhaps the words are perceived more subliminally than consciously? However the overall effect is very soothing.

His next lp release (and first on Cramps records Italy) 'The Duke of York' is based on the interaction of vocalist and synthesist.... "I don't care particularly about circuitry or things of that kind but I do care about what electronics can do for me to help and touch people."

In the piece, and in all Luciers pieces for synthesizer the instrument is not used in its noise making capacity but is used to modify existing sounds fed into it.

The piece can either involve the co-operation of the vocalist or synthesist or not, it attempts to show the evolution of memory and show the phatic (phatic speech is where the words have an overall meaning rather than a specific message) aspect of speech

In each piece the vocalist prepares a selection of sounds, words or whatever is arranged as a repertoire. If the piece is composed without the co-operation of the synthesist then he/she composes a separate piece.

In the performance the singers voice is fed into the synthesizer. If the performance is collaborative the synthesist alters the sounds to match his own remembrance of them, if it is done without collaboration then the sounds are altered to simulate the sounds the synthesist wanted in his own score. However each change once it has been made cannot be taken back and thus as the piece progresses superimpositions occur and a combination of both the vocalists and synthesists' languages occur.

In 1973 Lucier became director of the Viola Faber Dance Co. and during this period composed 'Still and Moving Lines in Hyperbolas of Silence'

This piece is quite difficult to describe but basically involves the creation of

'standing' waves in a space. (A 'standing' wave is one which, when created, equals a dimension of the space).

Compare it to a rod being moved in a basin of water. Sometimes the waves are exactly reinforced by each other and appear to stand still.

With a standing wave the sound is held as a series of peaks and troughs which is experienced by walking through the space and thus waves experiencing changes in the loudness of the sounds.

When the waves are played through two or more speakers hyperbolas are created due to the phase effect of the speakers.



The Faber Dance Co use this as the basis for a performance using the peaks and troughs of the hyperbolas as terrain to move within, for example; by following the edge of a peak or basin of a trough.

If the movement upsets the equilibrium of standing waves they all shift to account for the new obstacle thus the 'terrain' shifts as a whole.

The process may be shown physically by hanging drums on the walls and watching the skins vibrate

On the 1p an oscillator and conventional instruments were used in which the standing sound waves of the oscillator were deflected by one of the acoustic instruments producing a similar soundwave which creates a sound 'obstacle' resulting in both waves spinning around each other. ... "It's a sort of imitation of the natural world-artists for centuries have been talking about nature.

"When I was doing 'Still & Moving..' I was living alone and I would go down to fish in the Long Island Sound a lot. And I would fish with the tides. I used to call up and find out when the tides were coming in so I would be there sometimes at 2 in the morning. Finally I said to myself "what the hell are you doing" and I looked down and I was standing in waves-I was standing physically in the water and the waves were coming through me. Obviously I was so engrossed in this idea of motion.

"I'm not content with sound on a two dimensional surface. It works when the sound goes out 10 feet or 80 feet and the wavelength is so many feet.

"I've used computers on a couple of my pieces, but I haven't been too happy with the results-perhaps because I'm not sure where the sounds are geographically inside the computer."

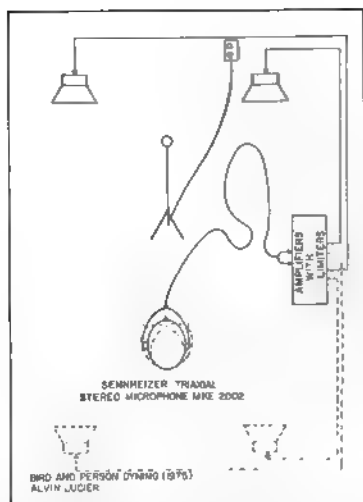
In 1975 Lucier recorded "Bird and Person Dying"-a composition which many regard as his best. Ironically it is deleted.

Not having a copy of the release (Can anyone help with this?) I've gathered that the piece involves a plastic novelty given to Lucier by an admirer of his music.

It consisted of a plastic, fretted ball which when plugged into the mains produced imitation bird song. Lucier was particularly interested in it as it had the ability to create combination tones in the ear in a numerical relationship to the stimulus pitch.

Lucier was also interested in the subjective perception of sound. On the record the performer is both the 'bird' and a person wearing a pair of binaural ear worm mics which was in turn connected to a pair of speakers. Thus by the person turning his head a panning effect on the speakers resulted, as well as producing feedback where the cycle was allowed to build up too high.

These effects were also affected by the positioning of the speakers themselves-for example a speaker positioned a long way away



However the wire is so long that it can be affected by almost anything and thus it is impossible to predict what will happen musically so the sounds range from long rumbling sounds to tonal harmonies and everything in between.

This release is probably one of the most musical items in the Lucier catalogue.

As the piece only requires a long space and no performers... "You're not playing anything—it's the phenomenology of the 80 foot wire that does those things. That's what interests me."... it is quite suitable for installation and long performance.

"In 1980 *Music on a long thin Wire* was heard continuously for five days without interruption on KUNM radio in Albuquerque, New Mexico. Most of the listeners enjoyed it. It became a presence in their lives. It has been installed in many places the latest being the City Art Gallery in Auckland, New Zealand."

Working with John Fullerton who was one of Lucier's first students at the Wesleyan Uni. in the early 70's, Lucier has been working on two installations which are to be based there permanently. One is for the Farmers and Mechanics bank in Middletown Connecticut the other is to be installed on an outside wall of the Civic Centre at Hartford (also Connecticut).

The former 'a solar sound sculpture' consists of solar panels which are used to power a synth amp and speakers.

As the weather changes or shadows etc cross the solar panel so the continuous note on the synthesizer is altered.

In March '85 Lucier was in Holland to perform a selection of his work and

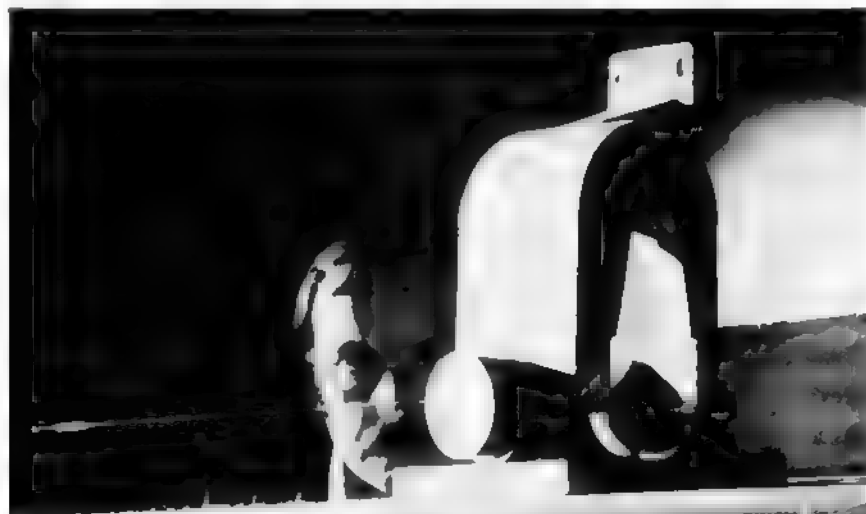
means that the sound has to travel further which can create the effect called heterodyning, which is a phenomena producing 'phantom' twitters including mirror images above and below the originals.

As the piece is recorded in binaural the 'phantoms' appear to be at locations within the space.

The latest lp release is a double issue called 'Music on a long thin Wire'.

This consists of a long (80 foot) wire which is attached to a very finely tuned purewave oscillator linked to amp and speakers.

As the wire is vibrated this affects the fine tuning of the oscillator to create sounds.



present two installations; 'Music on a long Thin wire' and a new work called 'Seesaw' - in the latter the room is filled with reverberating sound waves created by oscillators which the audience experiences physically on moving through the area in effect the whole area has been set up so that ... "it functions as a musical instrument".

There was also an 8 hour broadcast on Dutch radio.

'Seesaw will appear at the I.C.A. London in the summer of '86

"I am currently working on a serenade for 13 wind instruments and pure waves commissioned by the Fromm Foundation, to be premiered at the Aspen Festival this summer in Colorado. I am also preparing a new sound installation for the Islip Gallery on Long Island New York for a show called 'The Writing on the wall.' "

Lucier is also working on a long term recording project called 'Whistlers' ... "I spent two weeks last summer in the desert of New Mexico in an effort to record these phenomenon, and this summer I will go to Quebec to do the same.

"If you go out at night and put up antennas with receivers you begin to hear atmospheres, natural radio emissions that originate in the ionosphere as the result of electro-magnetic storms. "They are called tweaks and bonks.... "Occasionally if you are very lucky you can get whistlers which are simply tweaks and bonks that get caught on the magnetic flux lines that circle the earth zipping from pole to pole."

In 1983 David Hicks (an assistant professor of music at Yale) was asked "What makes Lucier an artist and not a scientist?". His response:

"There are some artists somewhere between sculpture and painter, or between writer and composer. Luciers one who falls between composer and 'something'. He creates his own artform and the artform is: intercepting the secret sounds of the world and making them audible. I dont see that what Lucier does is in any sense in the spirit of scientific investigation, rather, his pieces are an outgrowth of musing... "I wonder what that would sound like..."

ALVIN LUCIER RELEASES.

"North American Time Capsule (1967) from "Extended Voices" oomp

French CBS 535-61066 (deleted)

"Vespers" (1968)-Mainstream MS/5010 (deleted)

"I am sitting In a Room" from comp released by Source Mag (U.S.) (deleted)

"Duke Of York" (1971)-Cramps (Deleted)

"Bird And Person Dyning (1975)-Cramps (deleted)

These releases are on LOVELY RECS (U.S.):

"Music on a Long Thin Wire (dble) 1011-12

"I Am sitting in a Room" 1013

Music For Solo Performer" 1014

"Still and Moving Lines..." 1015

"-----" (Vol 2) 1016

(1016 to be released 1985)

LOVELY COMMUNICATIONS LTD
325 Spring Street New York NY 10013
212 241 6153 Telex 686420 ARTSVC

From Mimi Johnson of Lovely:

"In 1971, Mimi Johnson and Jane Yockel founded PERFORMING ARTS SERVICES INC. to provide management and administrative services to artists working in contemporary forms of dance music and theatre. In 1977, Mimi Johnson founded LOVELY COMMUNICATIONS LTD. Her main reason for this was to provide an outlet for American avant-garde composers whose music might not be recorded elsewhere."

To date there have been 32 lps, one double cassette and a small box of records called LOVELY LITTLE RECORDS..

REVIEWS:

JACQUES BEKAERT-Summer Music 1970 (L. 1071)

This release has as its concept 12 pieces dedicated to (and containing an element of pastiche of) the work of some of Bekaerts friends.

Each piece has a 'score' written for it-for example considering the forms of clouds and play them (Ariel Ginsburg), Sing a sound for as long as possible and try to repeat the sound on an instrument (Shirley Johnson) etc. (Other friends include The Luciers, David Tudor, Gordon Mumma, Jasper Johns etc.)

An overall cohesion exists as the lp pieces use generally similar instruments such as cello, trombone, flute, piano and violin and bar a few pieces which I consider a little self indulgent (perhaps not suprising given the concept) works quite well-the second side in particular. Lovers of the more 'classical' avant garde would do well to try and check it out.

ELIANE RADIQUE-Songs of Milarepa (L. 2001)

Phrahaps the most interesting of the releases I have, it consists of the reading in both Tibetan and English, extracts from the works of the tibetan mystic Milarepa (who lived in the 11th century). It is said that he composed 100,000 songs to illustrate his teachings or respond to questions/statements by the people.

Radique provides a backdrop to the readings in which short sections, followed by a translation read by Robert Ashley tell the tales. The music is electronic and

consists of quiet echoey tones or throbbing sounds (the nearest comparison I can make is to a quiet M.B. or Larie Anderson backdrops) which carries the piece on but does not intrude into the voices (a rare mix!). The last 6-7 minute consist of music alone in which Radique creates a musical murmuring of 'voices' which appears to fuse the Tibetan speaker and the electronics (and all both imply) into one whole.

Highly recommended to lovers of 'ambient' 'meditational' musics in particular but anyone with an ear for the unusual should attempt to find a chance to hear it.

NICOLAS COLLINS & RON KUIVILA-Going out with Slow Smoke (L, 1701)

Each artist presents a side of his work, Kuivila offering three tracks two of which consist of words the first piece being a highly edited section of speech (word cut ups) which eventually break down into pulses of sound or speeded up to suggest two early communication rumors and smoke signals while the other begins with the word alphabet which is suddenly created into a music/noise piece based on the pitch inflections of the word. I wouldn't really say either were particularly good examples of the genre.

Between these pieces is a subdued soundscape involving the use of ultrasound on an oscillating fan and a flickering candle to

create low echoey drones over a backdrop of an edited firework display which creates a threatening atmosphere-certainly his most interesting piece.

Collins work is more noisy and uses the idea of human activity triggering machines to achieve his effects-for example in one piece the composer selects raw material but that is edited by the computer which looks for rhythmic coincidences rather than music content or by playing feedback into a room and letting the computer alter its pitch or rhythm patterns. Thus the pieces tend to jump from sound to sound at times appearing to be more edited than naturally occurring-suggesting the works of Nurse With Wound and others on the U.D. comp "Hoisting the black flag" and other harsh noise workers.

That said it has an individuality which will still interest and challenge.

Most of these lps are available in the U.K. and Europe via Impetus (58? Wandsworth Rd, London SW8) but are also available direct from Lovely at \$8.98 each (\$14.98 for double lps).

Other releases in their catalogue include works by Robert Ashley, Paul Dresser, Jon Hassell, John Cage, Meredith Monk and Gordon Mumma.

Mme Sadie



An early Mrs Sadie photo (Sadie is centre)

Towards the end of 1983 Mme Sadie began a series of recordings on rudimentary equipment with no aim in mind other than personal gratification. On occasion helped by various friends and acquaintances she continued until December. On the 19th of that month, a concert was performed at an old and abandoned tin factory, to a small and curious audience.

The event was recorded and contributed in part to Sadie's first release, a c60 cassette "SPITE".

This was followed almost immediately by another c60 "EGGLUST".

Both cassettes were recorded by Sadie with the help of certain other parties, using crude often self devised instruments. Patchy raw but in places stunning, these cassettes were

quickly deleted but will be rereleased by Sevenhorns distribution in 85 with memorial packaging.

On March 18th 1984 Madame Sadie was killed in a car crash on the Luton Road. The car was other passenger; Annie Salts, escaped with minor injuries.

Following the good ladies Tragic demise two previously-intimate friends of hers decided to continue her work. They played a memorial concert in London with Ramleh and then left for Belgium to perform, very successfully, as part of Club Morale 'In Vitro', under the banner of 'Sevenhorns Da-Ho!'. A section of this concert has released by Club Moral on an 'In Vitro' cassette.

The duo then returned to England and set about collating Sadie for a post-humous compilation tape. This remains unfinished, but release is planned for March 19th 1985. Also tentatively arranged are a collaboration with composer Charles Hoke and individual lp projects to materialize during '85.

Sevenhorns cassettes are also distributing a very limited number of "Snouts Blubdu and So Forth, Swarming Scorpions", an extremely odd c30 tape by Czech composer Georg Zamvare.

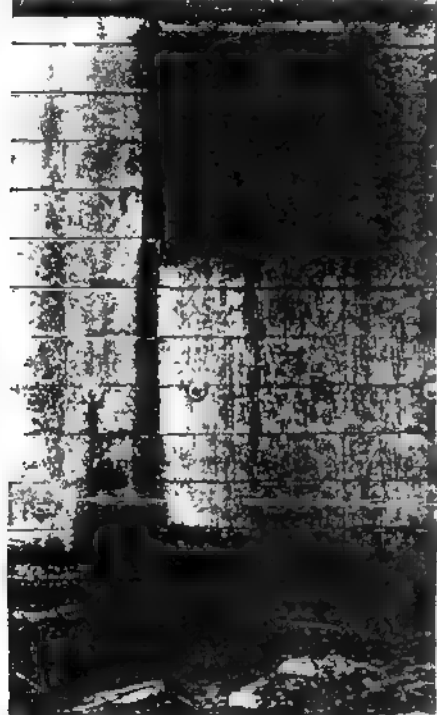
Sevenhorns hopes to distribute more European material in the near future. For information on all Mme Sadie projects and availability of various interesting cassettes contact:

11 LOWTHER ROAD, DUNSTABLE, BEDS, LU6 3NU.
ENGLAND U.K.

ESPLENDOR GEOMETRICO

Past readers of Interchange will need little introduction to Esplendor Geometrico (E.G.) as their unique brand of rhythm/noise is quite a favorite of mine. The following postal interview was carried out with Arturo Lana over a series of letter exchanges—the other members of E.G.—Gabriel Ríasa and Juan Carlos Sasta did not contribute word and thus all opinions are Arturos alone.

(Thanks to Andres and Franc, who handle the mail for E.G. and kindly translated Arturos answers from the Spanish for me).



Q: Can you give some information on the origins of E.G.

A: "In 1978 Gabriel, Juan Carlos, Andres and I created, together with three others a group playing 'techno-pop' in the style of Devo called 'El Aviador Dro'."

In 1980 we separated from them as we didn't like the musical evolution that was taking place (El Aviador Dro are now a very popular Spanish electro-pop/disco group) and formed E.G."

Q: What was your early sound like?

A: "At first we started making a kind of electronic music in the Kraftwerk style—I particularly like the first three albums though our sound was more influenced by the 'Radioactivity'/'Trans Europe Express'

period

We were also interested in T.G. and the first D.A.F. I'd while Gabriel liked the music of Neu! and Can.

I don't think any influence was overriding though

It was a natural evolution for us to begin working with rhythm for the simple reason that we liked it.

All our instruments are electronic: A Korg M320, echo delay, electronic percussion and rhythm box, ring modulator, radio, voice and tape treatments."

Q: How much reaction has there been to your work in Spain?

A: "Here, the critics in press and radio, bar a few fanzines and liberal F.M. stations, have little interest in our work though judging by the mail we get we have a hard core following.

I think we are viewed almost as a legend as we were among the first to self produce release and distribute our own material (The first release, a three track e.p.—now deleted—was in March '81)—however although our name is quite well known, mainly in the context of being a "Spanish radical group" (a concept we disagree with) ironically our actual releases are relatively unknown."

Q: How do you go about constructing E.G. tracks?

A: "Most of the time we use multitracking but sometimes we record live"

I have the instruments at home, when I wish to make something I work with them until I find what I like, then I record it. I use to have some concrete ideas about what I want to do and I, however, can find by chance something interesting, too. Gabriel is more meticulous and he takes more time to get what he wants.

We don't release all we record, we select only what we like most."

Q: Do the titles to your pieces have any significance, for example P.I.E.?

A: "Pit were the sigla of a Britanic Paedophilic Association, that's the reason the title is English, we don't pay attention to the titles of our compositions, we don't want to say anything with them. It's just a way of distinguishing them."

Q: Do you have problems playing live?

A: "Sometimes we feel like performing to an audience, but unfortunately there are few opportunities to do so. We have though performed six times since 1980, the last two being in Nov '84.

Q: Do you use images when performing and how do you feel about other groups working in the noise area who use images of death etc. (images notably scarce in your work)?

A: "Until now we haven't used visuals in our performances, though we do pay attention to lighting and stage positioning etc-particularly in the recent performances.

I don't think it is a bad thing that some groups use the shock/horror images, personally they do not have too much impact on me as they have become normal/acceptable.

perhaps our images, such as factories, heavy industries etc may in the future become more common though E.G. will try to avoid consciously aiding the situation to occur.

ESPLEDOR GEOMETRICO RELEASES/AVAILABILITY

VINYL

7" E.P. (500 copies)
"Necrosis en la Poya"
"P.I.E."
"Negros Hambrientos"
Released march '81
DELETED



L.P. (500 copies)
"El asero del partido"
"Heros del Trabajo"
Released in march '82

This lp comes with two different sleeves (reproduced below)-there are a few copies of this lp remaining. For those in the U.K. Rough Trade have just recieved 15 copies, I also remember hearing that Datenverarbeitung in Germany had a few, though write and check first, anyone else should write to E.G. for information.



TAPES "E.G.1" (c60)

Released by E.G. themselves in an edition of 300 it was quickly deleted in Spain but in May '82 Datenverarbeitung re-released it so it is still readily available.

In my opinion this is probably the best E.G. release to date and thoroughly recommend it to those who wish to hear E.G. for the first time, (fans of course should already own it!)-Reviewed in Interechange 2.

E.G. also contributed to the following Compilations:

- 1: "Fix Planet" lp (One track-"Moscu esta helado")-Ata Tak records Germany '81
- 2: "Sim and Form" c60 cassette/booklet (Two tracks "Cuarenta anos nos iluminan" "Fungas Cerebri")
Datenverarbeitung -Germany '82
- 3: "Nuengame" lp (One track-"Trabajo y Vigilancia")
Broken Flag -U.K.

- 4: "Some Waves" c80 cassette. (extract from E.G. 1)
Graf Haujen tapes Germany
- 4: "Necromonicon 1" (extract from the E.G. lp)-No info available

Later in '85 E.G. are to release a new lp.

It is uncertain as to who exactly is to press the item though it is not to be E.G. themselves as they do not have the time to distribute it. A few companies outside Spain are interested in the project though.

As of writing there was no definitive version of the lp recorded

However I was kindly sent a copy of the recordings for the second lp and so can comment on them (though tracks may be deleted for the final release)

The overall impression is one of a general shift away from the harsh/dense rhythmic work of the lp and E.G.1 though the second side does have two pieces in this style. Instead the sound is sparser with sounds other than rhythmic being more to the forefront - the sounds are slower and generally evoke more trance like states (some tracks though have such subtle changes that they become too uneventful).

There is interesting use of a (tribal/church?) 'chant' on one track in which the treatments remove almost all similarity to the human voice but still retain the atmosphere of them and a long opening track (side 1) consisting of a dense background noise, heavy rhythm and rising/falling synth tones with occasional bursts of noise.

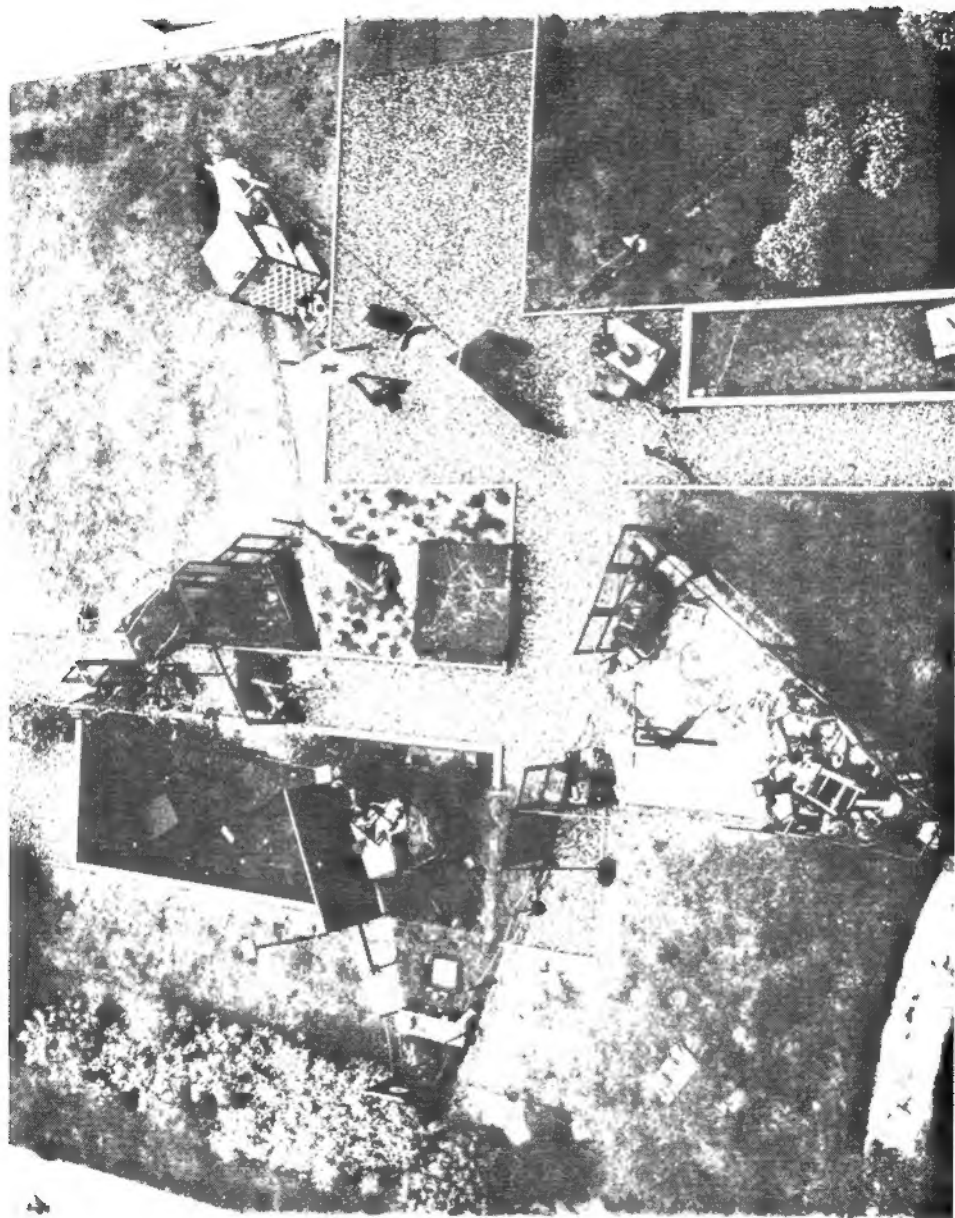
Perhaps the hardest listening (on headphones in particular) is a dense rhythmic noise and a high pulse of sound switching from left to right. This becomes really piercing at high volumes (the whole lp. works best at maximum volume)

Overall then the new lp. may disappoint some of the E.G. fans who want rehashes of E.G.1 (strangely the heavy rhythmic pieces seem 'dated' on this cassette) but the release sees E.G. moving towards territory with more room to experiment within and opens up the area of tones/noise more which was something the very rhythmic work constricted. It still has however that interesting mixture of harshness and (almost) 'danceability' that makes E.G. one of the most interesting noiseworkers I know of. I look forward to its eventual release!

CONTACT:

APARTADO 14.325, 28080 MADRID SPAIN.

O.R.A.



ACTION

GNOSIS 2 was O.R.A's First Live Action. For this purpose, a pentagram was chosen and created in space with plastic art group: 'SYSTEME DES HASARDS'

The Pentagram represented the structure of the human psychology. It is constituted of two different parts. The first part is the basis of all structures it is a three point figure:

- the first point is WORK D. PRAT
- the second point is LOVE S. ROZENBAUM
- the third point is DEATH M. ROIRANT

To steady this first base, a second figure adds to the first. It's a two point figure:

- the first point is RATIONAL (science, knowledge) F. GRANDEAU
- the second point is INDULGENCE A. JUTEAU

The center of this circle was called the 'LAST REFUGE'.

To enter this area means to avoid all others. Thus, it is clear that we needed to exorcise the five others.

This was accomplished on July the 4th. After a procession around the pentagram an invocation was made and the ritual was closed by a sacrifice, thus exorcising the five obsessions created by the five members of the 'SYSTEME DES HASARDS'.

The soundtrack of this action will be released on the french tape label 'TERRACE & MAKY'.

A video of this action is also planned. The next space creation of 'SYSTEME DES HASARDS' occurred in late September in Paris.

The next live actions of O.R.A occurred in Oct/Nov. in south west France.

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-P.231
11 allée du premier hardy 92220 BAGNEUX FRANCE
-O.R.A
1 rue d'Artois 7800 VERSAILLES FRANCE

O.R.A

P.231

-Where did you perform and how long did it take to set up?

-The action was performed in a student centre (the FIAP), across the street from the Paris psychiatric Hospital (Ste ANNE). It took about 10 days to bring in and build up everything.

-How did the contact with 'SYSTEME DES HASARDS' come about and why work with them for this action?

-The meeting with them was pure "coincidence". Obviously our works were in the same direction and were complimentary. So this action was a bit like establishing the groups meaning, directions, and levels and maybe also "intronize" the strength relative to it. And our common work still goes on (a next exhibition).

-What does O.R.A stand for ?

-O.R.A has different meanings. It sounds like an "aura" if you consider the numbers 15.18.1
15 stands for the required number of units
18 is personal matters
1 stands for the aim as well as the last piece needed, the guiding guiding one

-Maybe you'd also be interested in GNOSIS 1

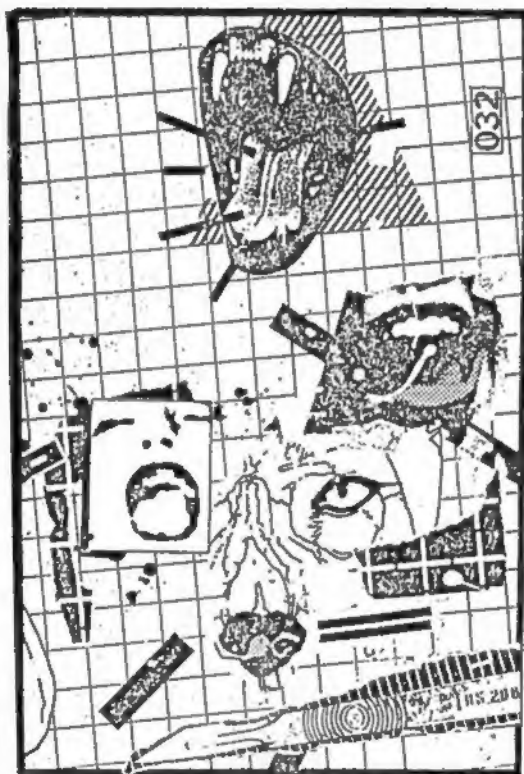
GNOSIS 1

Obviously, all previous attempts of regulation of structures based on rituals straining to be kept as day to day behaviour tend to loud failures. History of humanity is pitiful evidence of this statement. It is fundamental that in these ultimate times we become conscious of the abyss in which we are diving, happy and confident in the idea that we are elevating. It is of prime order to understand that this is the last chance we will be offered. Otherwise, we will sink in the infinite of eternity. Our unique resource is to realize an inversion in OUR exorcism pattern, to be able, not to exercise the rituals we accomplish, but to use them as a reject device and abolish therefore the prime reason of our problem: PRIMITIVITY.

The only way to reject the primary pulses who still rule our structure is to include them in extremist rituals, thus satisfying them, it would be then possible to avoid their entry in our most buried ego.

Furthermore, the essence liberated by these ceremonies enables to acquire and to store all the power that is released out of them, and at last to perceive this so longly persued goal: the self elevation of our animal condition and the evolving in the perfect boundaries of intelligence. Unless you would prefer to believe it sill stands unaccessible and that I will then have to wish you the existance you deserve !!

EGAS L.



T. BROWN